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## XIX.

THE COLLECTION OF MR. PETER A. SCHEMM, OF PHILADELPHIA, PA.



W. A. BOUGUEREAU.  
THE VEIL.

Last year's Union League show of Philadelphia contained a number of paintings by Dutch artists, belonging to Mr. Peter A. Schemm, which attracted my attention because of the representative characters of these examples. There was, for instance, a "middle period" Joseph Israels of the time in which the two-figure canvas of the Metropolitan Museum was painted, and equally subtle in drawing and delicate in color. There was a Kever, "The Picture Book," with all the charm of child study by this prominent artist. Likewise a superior canvas by Albert Neuhuys, "The Morning Kiss," which is beautiful, both in sentiment and execution. "Baby Asleep," by B. J. Blommers, was one of the latest works of the painter who now is disputing with Neuhuys the honor of the second place among the Dutch genre painters.

These canvases, together with a score of others belonging to the Schemm collection, announced before the pleasure to be derived

from a study of the gallery, which at Twenty-fifth and Poplar streets is hospitably opened by the owner to friends and art lovers on Thursday evenings, when the host adds to the enjoyment of the paintings a delightful musical programme.

Like almost all collections this one has some early purchases which gradually are weeded out and need not be spoken of. A hundred or more of paintings and a few watercolors declare, however, distinction and merit. Most are of living artists with a few old pictures.

Noteworthy is an original idea which Mr. Schemm put in practise, which might well be followed by other collectors.

Sitting in the well equipped library, with its shelves laden with the best tooled products of the binder's art, there was placed before me a bundle of about three score of photographs, all of the same size, of paintings in this collection and all bearing the signature of the artist, many accompanied with personal expressions. The magnificent Bouguereau as illustrated above is an example of this.

Col. A. Gross, through whom many of the pictures were purchased, suggested this plan to Mr. Schemm, to great mutual satisfaction. In fact, I have learned that this dealer, who enjoys the implicit confidence of many of the leading picture buyers in the West, always suggests that such photographs shall be taken of the paintings he sells, and sent to the artists for identification. As a result of this Mr. Schemm possesses a most unique collection of autographs which is of such value that some time it should be handed to a public institution.

As to the paintings. Hanging in the place of honor opposite the entrance, is a knee-piece figure by Jules Breton, a Brittany fisherman offering a votive candle. It is as if one of the figures is taken out of the Communicant's at the Metropolitan Museum, and enlarged to life size; but here is found a breadth and dignity of treatment which is lacking in the crowded composition from the Mary J. Morgan collection. The wall on the left is centered by the Bouguereau, "The Veil," which is a wonderful study of values, and a far more serious and artistically important painting than the nudes with which this artist's name is associated.

On the wall opposite there is a quartet of canvases of superior excellence. First comes "Square Clichy, Paris," from the W. H. Stewart collection, by G. Boldini, to which William M. Chase devoted an hour's lecture before his class of students, as presenting four distinct compositions in one, yet united with a masterhand. It is a view of the famous square in Paris while the streets are full of action and the bustle of the French capital. The stages, drays, flowerwomen and denizens of the quarter are all true to life, while to the left the statue of "Marshal Moncey and the Dying Soldier" stands out. All is arched with a characteristic cloud-filled sky.

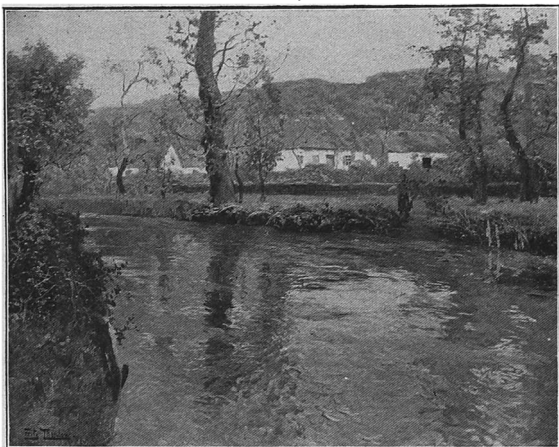
Completing the quartet is an excellent Schreyer, "On the March," and in the center under Mukacsy's "After the Desert," is Vibert's "Gulliver and the Lilliputians," well known by its reproductions, and showing the better side of this painter's work.

The south wall has on the line three canvases which will stand alone wherever shown. One is Paul Grolleron's Salon picture of 1898, "Wounded," than which de Neuville nor Detaille ever painted better. Alongside hangs Gérôme's Salon picture of 1890, "The Pursuit," showing a hilly desert-vastness with a lion bounding after a troop of gazelles, painted with all the sureness and grandeur with which Gérôme infuses such themes. And next to this last year's Salon picture by Fritz Thaulow, "The Rippling Stream," of exquisite springlike freshness, with luscious greens and brilliant tones of red in the tiled farmhouses. A reproduction of this remarkably beautiful canvas is given, at the close of this description. Another canvas purchased at last year's Salon is "The Sewer," by A. A. Crocheperre, a fine performance, with strength and decorative effect, be it an old woman mending some garments.

Of the many other canvases that call forth words of commendation not much more than title and artist's name can be given, as in the case of an unusually good Ziem, a "Fête Day in Venice," which sparkles in its well adjusted light effect; a Fritz Von Uhde, "The Discussion," which is a powerful and noteworthy canvas; another Gérôme in his mosque-interior style, and a Blommers "The Family Meal," of greater importance than the one already referred to.

Titles of some of the other artists represented here are as follows: Charles H. Davis, "A Green Bank;" Bruce Crane, "Sunset;" H. Bolton Jones, "A Winter Brookside;" Alberto Pasini, "The Sultan's Escort;" F. A. Delobbe, "Contentment;" Leo Herrman, "The Cardinal's Siesta;" Charles Schreiber, "Finishing Touches;" Ph. Sadée, "Returning from the Wreck;" Mari Ten Kate, "The Defender;" F. Van Leemputten, "Returning Home;" W. Whittredge, "The Hillside Farm;" Leon Brunin, "The Bric-a-Brac Merchant;" G. Washington, "Resting at the Well;" Ridgway Knight, "The Mussel Gatherer;" J. Lapege, "An Interesting Game;" W. Bliss Baker, "Swamp-land;" W. T. Richards, "Sunset After the Storm;" Theodore Weber, "The Storm, Making Port;" G. Papperitz, "The Stirrup Cup;" William Watson, "Sheep in the Highlands;" Anton Braith, "On the Way to Pasture;" Charles H. Eaton, "Indian Summer;" E. S. Calvert, "Landscape;" F. Defregger, "The Love Letter;" A. Schreyer, "The Reconnoiter;" J. J. Vande Lande Bakhuyzen, "Sheep in the Dunes;" J. J. Cavé, "Flowers on the Field;" Charles Jacque, "In the Fields;" P. Perboyre, "The Review, Napoleon I.;" E. Grützner, "The Game of Cards;" Jos. Bail, "The Cigarette;" P. J. Clays, "Boats on the Rhine, Holland;" J. F. Cropsey,

"Lake Champlain," Julien Dupré, "Milking Time," H. Harpiqueux, "Solitude," E. Grützner, "Blessing the Vintage," W. L. Sonntag, "Mascotte Lake, N. H.," J. J. Henner, "The Dreamer," Charles T. Frère, "On the Nile," J. Worms, "Mandolin Player," M. Disterle, "A Corner of the Pasture," G. H. Smillie, "Normandy Farm in Harvest Time," G. Portielje, "The Schoolmaster's Mishap," P. Marilhat, "Street Scene in Damascus," E. Lambert, "Kittens in Mischief," V. Tojetti, "Phoenix," C. F. Daubigny, "Les Andelys," B. W. Leader, "Streatley on the Thames," Jan Monchablon, "Near Chatillon, Vosges," Rosa Bonheur, "Cow and Calf," E. Sanchez-Perrier, "The Stream," C. Springer, "Bolsward, Holland," E. V. Luminais, "The Invasion of Italy by the Gauls," Alonzo Perez, "Mardi-Gras Festival, Paris," J. W. Godward, "A Lady of Cyprus," Charles Stuart, "A Scotch Deer Park," F. J. Duchattel, "The Windmill," J. J. Veyrassat, "Watering Horses," Rudolf Ernst, "The Sentinels," Ad. Piot, "The Japanese Book," Wm. Kray, "Psyche and the Butterfly," Richard Linderum, "The Astronomer," F. Roybet, "The Hidalgo," H. W. Mesday, "Marine," Clays, "The Schelde, Calm," A. Vander Neer, "Moonlight," Bernard De Hoogh, "Interior."



FRITS THAULOW.  
THE RIPPLING STREAM.



The three new Royal Academicians, recently elected, are Mr. H. S. Fuke, the able painter of nudities, sunlight and sea views; Mr. J. Belcher, an architect, and the sculptor, A. Drury, whose statue of Dr. J. Priestley, for Leeds, was prominent at last year's Academy.

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The *Société des Amis du Louvre* has presented to the great museum a work of Piero della Francesca, purchased last year from the Duchâtel collection.

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The sculptors employed for the purpose have completed the restoration of the statues which decorate the west front of Notre Dame de Paris.

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William Stott, the great English artist, died February 27 at his home in Oldham, London. Mr. Stott spent two weeks in Pittsburg last fall as a member of the jury which awarded the prizes at the annual International Art exhibition in the Carnegie Art Gallery. He also had a painting in the collection, and one on the exhibit the year before.

Mr. Stott's pictures at the exhibitions in the Carnegie gallery are pleasantly remembered. His painting on exhibition last fall was entitled "Awakening of the Spirit of the Rose." The canvas represented a graceful woman, lying among red and pink roses, in the act of awakening from sleep. In the exhibit in the Carnegie galleries in 1898 Mr. Stott had a painting called "Endymion," which was a poetic conception, presenting a delicate, misty-like nude figure, back of which was a crescent of the moon. The notable feature of this piece of art was its fine color.

Paul Jean Clays, the well-known Belgian marine painter, who was born at Bruges in 1819, died recently in Brussels. A pupil of Gudin, he was educated in France, and exhibited at the Salon for many years. Because of his many subjects of the seas and the harbors and estuaries of Holland and of Belgium, he was, though not very aptly, called the "Modern Van de Velde."

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Mr. Horace Buttery, the very skillful and careful London picture-cleaner, who always objected being called a restorer of paintings, died suddenly on the 12th of last month. He was a capital judge of the intrinsic merits of paintings, possessing the considerable technical knowledge which comes of a practical training and large experience. He was employed by the National Gallery and the Museums at The Hague and Berlin.

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In the last number of *Oud Holland*, the leading Amsterdam art magazine, Dr. C. Hofstede de Groot, devotes an article to some critical observations concerning a few paintings in the Ryks Museum, in which he calls attention to what he considers misattributions of several of the museum pictures. Of especial interest is, however, a critical analysis of the manner of Albert Cupp.



CHICAGO, Feb. 26, 1900.

Editor THE COLLECTOR AND CRITIC:

Dear Sir—Would you kindly state in your next issue who in your opinion are the foremost genre painters now living in Holland, placed in order of merit. Respectfully yours,

A. V. R.

The names of artists asked for, I take it, should be of those belonging to the Dutch school, and not the men who make Holland their home.

The Dutch school is strong in its landscape painters, the genre painters being far in the minority. Of these latter the foremost, without cavil, are Joseph Israels, the dean of the guild; Albert Neuhuys and B. J. Blommers, who are of about equal mastery of the brush, while J. S. H. Kever, a young man, is bound some day when these three have departed, to be classed as the first.

To give the names of the genre painters in order of merit is an invincible task, which I would not care to undertake, having been away from Holland, barring occasional visits, these twenty years. Although knowing of the new lights which have arisen in that time, I do not feel competent to put them in their relative place, and with insufficient opportunities I must follow personal appreciation of such work as has been studied. I would therefore group at random, governed perhaps by a little individual preference, such names as appeal to me.

Tony Offerman is a painter of charming farm interiors, oft with a carpenter at his bench or a cobbler at work. Wally Moes portrays motherhood. Bernard de Hoogh is a young pupil of Israels of great promise. H. Valkenburg shows the common folk with sterling fidelity and somewhat finished technique, while J. Weiland, following the same subjects, is more free in his handling. Therese Schwartz was well represented by her "Orphans of Amsterdam" at the Columbian Exhibition. Ph. Sadée pictures the fisherfolk on the shore. Otto Eerelman affects the winter sports and rural fairs; G. H. Breitner, military scenes; G. Henkes, the old-fashioned types so often found, even today, in country towns. These are the principal genre painters that occur to me.

Of the date of February 20 I received a letter from Kruseman Van Elten, the National Academician now sojourning in Paris, which contains, amongst friendly personal chat, some good points of more general interest. Says he:

"It looks to me that art matters are progressing in America and that a grand future awaits the American artists. The sales of Thomas B. Clarke last year and of Mr. Evans this winter have certainly done a great deal to open the eyes of the public in regard to American art. I have now been in Paris for two and one-half years and must frankly say that most all the public exhibitions here are disappointing, often disgusting. In the Salon exhibitions one sees some very fine work, the good and great men find it to their interest to be represented there with their very best work, but the same men are often represented in their society's exhibitions with pictures which would not be accepted in any exhibition in New York, but perhaps for their signatures.

"Many complaints I do hear from the art students here, that, besides the rare critics of the teachers and the good models they can find, very little valuable information they can get in these winter exhibitions of the masters. The Louvre and the Luxembourg are always open for study, but for the rest there are plenty of pot-boilers, but very little good art to be seen. One can see in New York more good things in one winter month than here in a whole year."